

The  
Indiana  
Historical  
Radio Society



# BULLETIN

Vol 37

September 2008

No 3

**Fred Schultz**  
1932 - 2008



**WNRL 105.9 FM**  
West Noble Radio Ligonier

"Radio in 1950's South Dakota" -8  
"Vintage Music" ~ "Today's Technology" -15  
A Chassis Number for "The Unknown Detrola!" -22



## 2008 Officers

### Dr. Michael Clark, President

2482 Somerset Circle, Franklin, Indiana 46131  
(317) 738-4649 email: ripmaclark@embarqmail.com

### Joe Farkas Vice President

1962 S 200 E  
Huntington, Indiana 46750  
(260) 468-2400 e-mail: farkas@citznet.com

### Herman Gross, Treasurer

1705 Gordon Dr.  
Kokomo, Indiana 46902  
(765) 459-8308  
email: hw12x12hrs@sbcglobal.net

### Glenn Fitch, Secretary

Box 246  
Carthage, Indiana 46115  
(765) 565-6911

### Editor Fred Prohl

3129 Lanam Ridge Road  
Nashville, IN 47448  
(812) 988-1761 email fprohl@att.net

### Dr. Ed Taylor, Historian

245 North Oakland Avenue  
Indianapolis, Indiana 46201-3360  
(317) 638-1641

### Fred Schultz

1246 Lincolnway South  
Ligonier, Indiana 46767  
(260) 894-3092 e-mail: olradio@ligtel.com

## Responsibilities

Activities, Business,  
Administration, & Publicity

Sites and Dates of Meets

### NOTE

Applications and correspondence  
Dues, Financial, and Address  
Change. Please Notify  
Immediately of Change of Address.

News Articles, Radio Ads, Photos  
for Bulletin publication

Donations & Scrapbook Material

IHRS Museum Curator

**Bulletin Deadlines:** News, Articles & Radio Ads, 2/15, 5/15, 8/15, 11/15

**IHRS Web site address:** [www.indianahistoricalradio.org](http://www.indianahistoricalradio.org)

The INDIANA HISTORICAL RADIO SOCIETY is a non-profit organization founded in 1971. Annual membership dues of \$15.00 includes the quarterly IHRS "BULLETIN." Radio-Ads are free to all members. Please include an S.A.S.E. when requesting information. Send applications for membership and renewals to Herman Gross, our treasurer as noted above.

# The Indiana Historical Radio Society Bulletin – March 2008

Contents:	page
o IHRS and Regional 2008 Meet Schedule	3
o Fred Schultz 1932 - 2008	4
o President's Column, Mike Clark	6
o Treasure's Report	6
o The next IHRS Meet – Greenfield, October 11	7
o Nard's Radionics, Farm Radios - part 2, Andy Ooms	8
o Give Me That 'Ol Time Internet, Tim McCormick	15
o Ligonier – 2008 pictures	20
o IEEE 100 Years – Fort Wayne	21
o The Unknown Detrola – Let's Give It A Chassis Number Ed Dupart	22
o Radio Ads	26
o Rumpf Radio Auction – see Radioads	26
o Fred's Favorite – Grebe Syncrophase	28

## The Indiana Historical Radio Society Meeting Schedule

**Fall 2008** - Riley Park, Greenfield – October 11  
see page 7 of this Bulletin for details

**Winter 2009** – Hornet Park, Beech Grove – February 7

**Spring 2009** –Kokomo Event Center – April 24, 25

### - - - Regional Events of Interest to Members - - - -

**Antique Radio Club of Illinois Oct. 5, 2008 and Dec. 14, 2008**

Americn Legion Hall, Carol Stream, Illinois [www.antique-radios.org](http://www.antique-radios.org)

**Michigan Antique Radio Club Nov. 8, 2008**

Kalamazoo, MI details at [www.michiganantiqueradio.org](http://www.michiganantiqueradio.org)

**AWA-Antique Wireless Association [www.antiquewireless.org](http://www.antiquewireless.org)**

The original and largest historical radio group. The AWA publishes a quarterly Old Timer's Bulletin. Membership is \$20 per year.

Write to: Antique Wireless Association, Inc.Box E, Breesport, NY 14816

## We Remember Fred Schultz 1932 – 2008

This past June, Fred "Fritz" Schultz, the force behind the Indiana Historic Radio Museum and the Ligonier Community radio station, WNRL, passed away.

Fred worked as a conservation officer for Jasper-Pulaski County Game Preserve from 1954-59. He worked for the Indiana State Police as a

Communications Officer from 1960-80. "Fritz" owned and operated "Fritz TV and Indiana Antenna Supply" in Ligonier since 1969.

He owned and operated community radio station WNRL 105.9 until recently when he donated the station to West Noble High School.

Fred was a lifelong member of the Church of Christ in Wheatfield.

He was a licensed HAM Radio Operator since 1954 and member of the Indiana Historical Radio Society, Michigan Antique Radio Club, Illinois Antique Radio Club, AWA, the National Tube Collectors Association, and the Indiana State Police Pioneer Association. In 1993 Fred and his daughter Marcella provided the energy and time to create the Indiana Historic Radio Museum in Ligonier. He was curator of the Museum since its inception. Fred's grandson Andy now has the curator responsibility.

Fred Schultz served on the board of the Ligonier Visitors Center and Convention Bureau and was the 1997 Ligonier Citizen of the Year.

---

*For the many of us who knew him, we recognize the following article, written for the Goshen News by Jesse Davis, as an accurate representation of Fred.*

### **Friends reminisce about 'Fritz'**

LIGONIER, Ind. — Described as quiet, polite and exceedingly humble, Fred "Fritz" Schultz was well-known in and around Ligonier, and his passing Thursday was marked by many.

"He was always a gentleman," the Rev. John Lutton, a close, personal friend of Schultz, said. "He never raised his voice. He never spoke ill of anyone. He never swore, and he never drank or smoked. Plus, he was a very generous person."

Lutton and Schultz became friends almost immediately after Lutton moved to Ligonier in 1973, largely due to their interest in radio and the fact that each were also HAM enthusiasts.

Schultz was then working with the Indiana State Police as a dispatcher and ran his own Zenith radio and television store, where he performed



all repairs on everything he sold. Schultz's fascination with electronics and radio would eventually lead him down two paths that have left a lasting impact on Ligonier.

"I remember we took him to the Auburn Cord-Duesenberg Museum to see the cars. And at the time, the top floor was home to the Indiana State Historical Radio Museum," Mike Schultz, Fred's son, said. "As soon as he saw all the radios, he didn't want to look at the cars anymore."

The radio section was slated to be closed shortly after, so with help from his daughter Marcella and from Lutton, Schultz obtained all the equipment and opened the Ligonier Historical Radio Museum in 1993. One day at the museum, when Glenn Longardner, current City Council member and former mayor of Ligonier, was working as a volunteer, a radio collector from Michigan came in. Schultz asked him how many radios he had, to which he responded "about 200." He then asked the man if he went to any radio conventions. The man did, but Schultz knew of a closer one he had been missing out on, and gave him exact dates and information.

"That's the kind of guy Fritz was. He was a square peg in a square hole," Longardner said, adding that "Gosh, it was interesting working there!"

Years later and after monumental efforts by Marcella, Fritz's WNRL-LP, a low-power radio station, went on the air. The community station, staffed by volunteers in the West Noble community, was donated by Schultz to West Noble High School shortly before his death.

"He thought the station could be of tremendous educational value," Lutton said. "He knew no one else in the area had the time, knowledge or know-how to keep it alive and running." The transfer was announced at the last City Council meeting.

Lutton remembers Schultz as a dear friend and encouraging influence. "His sense of humor was amazing," he said. "Sometimes he could tell a joke totally deadpan that was extremely funny with no expression on his face at all. His whole family is like that. When they all get together it's hilarious and very uplifting. There are very few people a minister can really relate to because it's such a different world. Fritz and his daughter were two people I could really relax with, talk to and trust as good friends."

"He's really going to be missed," Longardner said.

Jesse Davis – the Goshen News, June 10, 2008 [jesse.davis@goshennews.com](mailto:jesse.davis@goshennews.com)

## President's Column

Founding Member Don Johnston recently was in St Vincent Hospital recovering from major surgery. He has indicated to us that he would be happy to hear from his IHRS friends. His mailing address is: 3621 East/700 N, Windfall, IN 46076. All of us in the IHRS wish him a speedy recovery.

## Museum News

As most of you know by now, IHRS museum curator, Fred Schultz died in June after a long battle with a chronic illness. His grandson, Andy Schultz, took over as curator within days of Fred's death. Andy had been prepared for the curator's job by Fred. There will be no immediate changes in museum policies under the new curator. We had a discussion at the Ligonier business meeting to clarify several points about the museum. All items in the museum are marked as to origin and ownership. A handwritten inventory exists and it will be computerized during the winter season when the museum is normally closed. Multiple copies of the inventory will be stored in secure locations. The inventory will be kept current and updated copies maintained. The contents of the museum are insured. Fred had been paying the premiums himself, but the IHRS will now pay the premiums to protect its interests. The museum is now charging a flat \$3.00 admission with the proceeds used for consumable supplies.

## Upcoming Elections

An election of officers will be held at the Greenfield meeting in October. We are again combining the offices of Secretary and Treasurer because of duplication of responsibilities between these two offices. We are in need of a candidate for VICE PRESIDENT. Anyone interested in running for this important office should notify one of the current officers no later than October 1.

Mike Clark, IHRS President

### Treasurer's Report – Ligonier, 2008

There were 41 registrations for the meet.

Registration fees totaled \$120.00. Cash donations were \$56.00.

Insurance expense for the meet was \$32.25.

Total credit for the meet was \$143.75. An additional \$30.00 in membership fees collected at the meet were recorded.

The current (August 9, 2008) IHRS account balance is \$5967.53.

Submitted by Herman Gross, IHRS Treasurer

## On Saturday, October 11, the Indiana Historical Radio Society will meet at the Riley Park Shelter, Greenfield

The Riley Park Shelter is located one block north of US 40 on Apple Street, Greenfield. Radio Swap space is available inside and outside the shelter building.

General admission is free. Swap N Sell vendor fee is \$5.00 for current members of the Indiana Historical Radio Society and \$10.00 for non-members.



### Schedule of events:

7:00 AM Set up Swap N Sell of vintage radio equipment. Set up is indoor or outdoor, first come first serve.

8:00 AM The IHRS Fall Foliage Meet officially begins

10:00 AM Enter contest items in the shelter for "Popular Vote Judging"

**Contest Categories:** 1 My favorite radio

2 Amateur Radio Equipment – any vintage

10:00 AM Silent auction entries in place in the shelter – bidding begins

11:00 AM Silent auction ends – buyers pay for items.

11:15 AM Contest Popular Vote closes and ballots counted

11:30 AM Lunch – If you are able, bring a dish to share along with IHRS provided KFC.

Tables will be available for Vintage Radio Displays

An IHRS Business meeting will immediately follow the lunch

### Contacts for the IHRS Fall Greenfield Meet:

Glenn Fitch, 765-565-6911

Fred Prohl, (812) 988-1761 or email [indianahistoricalradio@att.net](mailto:indianahistoricalradio@att.net)

## Nard's Radionics

### Farm Radios and Other Musings - Part II

By Andy Ooms

*In the March 2008 issue of the IHRS Bulletin Andy Ooms told of his early experiences with radio in the 1940's and 50's while growing up in South Dakota. Now into high school, Andy (Nard) continues his musings.*

There was a large family of adventuresome entrepreneurs in my town. They were involved with almost any activity, except the normal farming and small business operations of the area. This family moved buildings, including grain elevators and churches, created roads with bulldozers, moved entire towns out of the way of the lakes created when the big Missouri River dams were built, harvested wheat from Kansas to Manitoba, flew airplanes, and in short, did all kinds of interesting things, compared to my family. The grandfather of the family gave me the Radiola 60. He had at least 9 children, and many grandchildren who were of my generation. One of his sons, Doc, became a Kaiser-Frazer dealer. This dealer had many acquaintances and relatives.

When I was growing up, there was no age limit for vehicle driving. Ten-year-olds drove tractors, and 12 year olds drove cars with sibling passengers to school. These young driving ages were not the norm, as there were plenty of older siblings usually who insisted on driving, but younger drivers did exist. I was 16, when a law requiring drivers to be at least 15 was passed, so to this point in my life, I have never been too young to legally drive.

At any rate, Doc, who had living parents, 8 siblings, and many driving nephews, nieces, sons and a daughter sold a lot of Kaisers and Frazers to relatives, employees of relatives, and friends. I often think that the number of Kaisers and Frazers per capita in Douglas County, SD had to be the highest in the United States. Doc hired me during my high school years to install radios in his new cars. He paid \$5 per installation, which was great fun and money for me. The first one took about 4 hours, as the car had not been engineered for easy radio installation. As I was 6 feet tall, I had to fold my legs over the back of the front seat, and lie upside down with my head under the dash for much of the four hours. The heating air duct had to be removed through a series of awkward maneuvers, and replaced through a series of maneuvers that were even more awkward. But I was proud and enthusiastic about this adult type



business transaction and enjoyed the successful results. Eventually, I got the job down to a little less than 2 hours. Dad paid me \$10 weekly for 30 hours during the school year and for 65 hours weekly May to September. I was not in the least dissatisfied with the pay, as I knew others who worked as hard or harder than I on the family farm or at the family business for no more. The depression taught my parents how to enjoy life without much cash, and they successfully passed their attitudes along to me. Plus, I got free room and board, and had the right to earn more on my time. But the joy of earning for doing work valuable to someone outside the family, and having a legitimate reason to stay out till 11 p.m., and getting \$5 per night for difficult, but fun, work was immense.

Although I did not spend much of my adult life thinking of that small portion of my youth spent installing Kaiser and Frazer radios, it was a real treat in 1996, 41 years after the installations, to visit a museum started by Doc's brother. The museum consists of several sheds, a quonset hut, and open spaces, containing many old, classic, antique cars, trucks, steam engines, tractors, and farm machinery. In the quonset hut, some Kaisers and Frazers were parked; some in fine condition. And although I had not signed my work and therefore could not prove who installed the radios, the odds are excellent that I have done one or more of them.



After seeing those cars, I went to visit Doc, then, in 1996, confined to his house by illness. I had talked to him only once before since 1956. This time I asked him why he hired me to install the radios. I assumed that the \$5 I charged was less than the factory charge. He corrected me, saying that he would have ordered them factory installed, but that factory-installed radios were unavailable to him. I still don't know why that was; it may have been that their supplier was backlogged. Maybe he ordered radios that were not specified for the vehicles; that might explain some of the installation difficulty.

Most embarrassing moment in my radio repair career: leaning my hot soldering iron on the side of the plastic case of the clock whose line cord I was replacing. Nice looking clock until then. When hung, the damage wasn't too noticeable. I confessed, apologized, and you guessed it, charged him \$1 for the work. I didn't charge for used line cords, as you can imagine I had a huge number of them by then.

## Nard's Radionics continued

The customer was good-natured fortunately, and later had me work on his living room console radio. In fact, he was a competitor of Dad, in that he operated one of the other grocery stores in town. When I graduated from high school, he bought Dad's store, and I worked for him that summer, until I left the state for college.

Most surprising moment in my radio repair career: getting knocked to the floor due to touching a hot part of a chassis, and finding out that sometimes more than 110 volts lurked among those parts, especially noticeable when standing on a damp basement floor.

Most satisfying moments: every time plugging in a newly received used radio, or a radio that I had been attempting to repair, and hearing a good sound. And every time that a radio with a sick signal could be greatly improved by merely properly reattaching the antenna leads, adding an antenna, or adjusting the variable.

Saddest moment; I hadn't paid much attention to shortwave because no one I knew was informative about it and medium wave dx was satisfying enough to me early in my radio years. But when I was about 11, the AK 206, which had several short-wave bands and therefore a fascinating dial, quit working. So I took all the tubes down to the local radio shop, with the idea of finding the inoperative one, replacing it, and then begin seeking short wave stations in earnest. I will blame junior high lack of coordination for the sad fact that I dropped the little metal bucket that I carried all the tubes in on the concrete sidewalk in front of the radio shop as I was trying to open the door. Three tubes broke, worth about \$12. Since that was about an annual income for me then, and since I had a console AK to listen to, I didn't even check the remaining tubes, and never attempted to repair that set. By the time I had \$12 several years later, I had plenty of working radios. But I still remember the sadness of that day, and many times then and even now I wonder what shortwave listening opportunities I missed.

I never possessed a good shortwave set while I lived in South Dakota, and never ran into anyone who was conversant with short wave listening from that state. I do remember older AM sets that showed POLICE on the upper dial, from about 1600 to 1800 KG, but I never heard any signals there. South Dakota was, and is, a low crime - low population state, and I always presumed then that 1600 to 1800 would be busy and fascinating in places like Chicago.

Most enchanting discovery: from a toy microphone someone gave me, I discovered that tube radios had an amplifier tube and that wires connected to two prongs on that tube would enable a microphone to be heard through the set. After I had absorbed that fact, and worn out my microphone enjoyment, one night I idly wondered if a phonograph cartridge connected to those prongs would allow a phonograph to be heard. In hindsight, I should have figured that out immediately. But I didn't figure that out for a long time. How exciting that was, finding out that my theory worked in practice. I didn't make a public spectacle of myself, but I certainly felt like an electronics genius for a while. Finding something out alone and by logic, even if many people knew it all along, is a very pleasurable experience, and I suppose approaches the emotions inventors have.

My shop thereafter generally had a turntable connected to the Radiola on which I played some of my miniscule record collection. But records never replaced radio for me, in large part because I never knew what would be heard on the radio next and someone like me kept listening in the hope that the next sounds would be interesting. Records were fine and sounded better more consistently than a lot of radio signals, but lacked the element of surprise I craved. I am somewhat more cynical about what I will hear on radio now or at least have lowered expectations.

A final note on my basement radio shop. I remember early 1950s Monday night radio programming more than any part of the week. In the summer, I spent no time in my shop except for actual repair jobs only, as warm nights and fishing and other such activities pulled me outdoors. But in the winter, I would spend entire evenings in the shop, whether or not I had actual repair jobs. Due to church youth groups, working on Saturday nights, and basketball nights most other nights, I must have spent more Monday nights at home than any other nights. And on those nights, I remember the glow of the Radiola with the open lid listening to a silly quiz program with the name Lemac in the title. Camel sponsored the show. Lemac is Camel spelled backward, and the game involved the term "I'd walk a mile for a Camel." I believe that the Sauter Finnegan Orchestra played on that program, and was the most enjoyable part of it. His music was second only to that of Spike Jones for me, in those years.



## Nard's Radionics continued

I also remember *Lux Radio Theatre* on those Monday nights. My town had no movie theatre, and it was not until at least two years after high school that I found out about Broadway, or even then knew that any live theatre existed someplace beside in high school class plays. *Lux Radio Theatre* was interesting listening for me though. It consisted of current movies and plays, re-scripted for a 60-minute radio presentation and using the actual stars of the current productions. Obviously, I paid no attention to the source of the radio programs, and just enjoyed the programs themselves, drama or comedy, as a Monday night thing to do. (My lack of knowledge about the entertainment industry outside of radio is pretty unbelievable now; I enjoyed many popular songs of the late 40s and early 50s and those great artists like Vic Damone, Perry Como, the Andrews Sisters, and Kay Starr. But I had no idea that songs like "Three Coins in the Fountain" and "Que Sera Sera" and many others had come from movies; I assumed that they were written solely for record companies).

Also for a time, Arthur Godfrey had a Monday night radio program, *Arthur Godfrey and Friends*. Godfrey was at the peak of his career in the early 50s. He was live on CBS Radio for one and one half-hours each morning, 5 days a week. Starting in the 1950s, 30 minutes of that was also simulcast on television. His morning show, opening with "Beautiful Dreamer", began in 1945 and ran until 1972, a whole lot of 90 minute slots. And he had a Monday night program very similar to his daily morning program. And he had a Thursday night program, *Arthur Godfreys Talent Scouts*. The primetime programs were either 30 or 60 minutes each, and one or both may have been televised.

Today, 90 minute daily network programs are not unique; Rush Limbaugh, Dr. Laura, Howard Stern, Don Imus and others lasting up to 4 hours come to mind. But when Godfrey began his daily network show in the 40s, it was at a time when the typical daytime program was a fifteen-minute soap opera. And he was relatively entertaining. I didn't listen much to his daily show because of school and work, but I remember it as non-political, without interviewees, with some monologue, chatter with his regulars, and a lot of live music. He talked up his Virginia horse farm, his trips to Miami Beach (where the major thoroughfare is named after him), his Hawaii trips (at a time when few Americans got there), and his private plane flying experiences. Tony Marvin announced his program, and it had its own orchestra, led by

12

Archie Bleyer. His vocalists included a Hawaiian, whose name I will attempt to spell as Halle Loki, and Julius LaRosa, whom he fired while on the air in a famous incident. Godfrey played a ukulele, and sold many copies of the politically incorrect record, "She's Too Fat For Me."

Why did I like listening to him? Well, in that era somewhat freer of celebritydom than ours, he got a lot of press. It was kind of the thing to do, be aware of what he was up to, like Rush, Leno, or Letterman now. And his program was friendly, comfortable, humorous, and mildly unpredictable. It never touched on any political or social issues, or was even vaguely critical of any national or local figures. But I particularly liked him for his irreverent treatment of his sponsors. Due to his huge audience, he had a long waiting list of would-be sponsors, in addition to the ones he already had. His sponsors were a soap, probably Rinso, Chesterfields, and Lipton. After doing wonders for Lipton's tea sales, he started on their then newly introduced product line of dried soups. Until dry soups, store bought soups generally were Campbell's and Heinz nationally. (Campbell's won that contest years ago, when Heinz dropped

***"Yup, 5 rutabagas and a pea."  
To a high schooler, this was hilarious stuff.***

their line of same size cans with similar red and white labels. Sorry, the grocery boy in me still shows sometimes).

With few exceptions, commercials were serious and performers treated sponsors with a lot of respect. Radio generally was dignified, except for comedy programs. But Godfrey was able, with his list of waiting sponsors, to appear to mock his sponsors, although in actuality I expect his comments helped move the product. For years I have been telling the story of the time I heard him praise the excellence of Lipton's vegetable soup in this fashion: "Six different vegetables. Yup, 5 rutabagas and a pea." To a high schooler, this was hilarious stuff.

And being a natural born dial twister, I also listened to the exotic (to me) Mexican stations, XERF, with a Del Rio, TX mailing address, and XELO, with Clint, TX mailing address. Ironically, in those days I listened to Mexican stations broadcast in English; now we hear a lot of US stations broadcasting in Spanish.

I did a couple of other electronic tasks during high school. Four local churches alternated producing a devotional program aired over KORN, Mitchell, SD each Sunday. Every fourth week, I announced the production for our church, and closed the tape with: "This has been the

Bread of Life Hour, your announcer is Nard Ooms." And every Sunday morning, I selected a record to be played and amplified over speakers from our church steeple into the surrounding neighborhood for the 30 minutes preceding the worship service. For this I was rewarded by the celebrity created by a line in our weekly church bulletin: "Tower Music Technician—Nard Ooms." In those days and at that time such an activity was considered fine or at least okay, and not noise pollution. No neighbors complained, although most of them were on the way to church by then anyway. Not many Sunday morning sleep-ins then in that town.

Well, to wrap it up, I graduated from high school in May, 1956; Dad sold the store in June, 1956; I worked for the new owner, who gradually closed our store and melded the business and customers into his store down the street; and in September, I walked away from my business (actually took the train), left for college in Grand Rapids, MI where I proceeded to do very little in the line of radio repairing, as transistors replaced tubes and I had not kept up with the technology. Also, I was totally busy struggling with college, the Army, girls, and cheap cars instead of radio. But I continued to be interested in listening to radio and had another little involvement, which I may write about someday.

My folks moved from my childhood home in October that year, one month after I left home. They auctioned off some stuff, moved a little, and hauled the rest to the landfill, known then as the dump. So the dump got most of my left over stock, and by then I was so totally immersed in a whole different way of life that I didn't give a bit of thought to the interesting stuff being thrown out. But this year, while writing this, I am wondering: what ever happened to that Radiola? Andy



*Andy's career beyond Nard's Radionics, college, and military, includes RCA Indianapolis, the Alaska pipeline, Rockwell International, and back to Alaska for BP. All these jobs were mostly labor relations. He then taught 5 – 8 grade math in Arizona, taught Speaking English and American Literature at Quy Nhon University, Vietnam for two years, and then did a two year blind employment training project in the Philippines.*

*For the past two years Andy has volunteered as a camp-ground host, taking him to the Manistee National Forest in Michigan, Clatsop State Forest in Oregon, and he just finished five months at Greenbrier State Park in Maryland.*

*"My radio interests remain, in any order: 1. Old time radio programs. 2. Historical radio and electronic equipment. 3. Current AM radio DXing and programming issues, and 4. Current Short Wave Listening."*

*Editor's observation – It seems Andy has a lot more to write about!*

# Give Me That 'Ol Time Internet

Written by Tim McCormick

*Originally published in the July 2008 issue of The Hoosier-phone, a Hoosier Antique Phonograph Society publication.*

Many Antique Phonograph and record collectors are already familiar with the wealth of downloadable and streaming digital transfers of vintage recordings on the Internet. In this article, I plan to highlight a few websites that I have frequented in the past. In many cases, you'll find Internet recordings that have been poorly digitized by well-intentioned amateurs, or odd sounding streaming audio that is heavily compressed for convenient transfer. On other websites, the content is music to your ears. I am just a kid, soon to be 52 years old, and still in my discovery period of development. I enjoy learning all I can about the artists and the period of time the recordings were made, so I gravitate to the sources of antique Internet Audio that offer information along with the digital recordings.

## **"Music From 100 Years Ago" (<http://bfuqua.libsyn.com>)**

Bryce Fuqua operates one of my all-time favorite Internet services called Music From 100 Years Ago. He takes the approach of creating weekly half-hour broadcasts including original, informative narrative combined with vintage recordings, much like a documentary. His broadcasts are available both as individual downloadable MP3 sound files and as a Podcast. For those of you not familiar with the concept of Podcasts, newly recorded sound files can be automatically downloaded to your computer through the use of a hundred different Podcast receiving programs like iTunes, Juice or RSSRadio. Once these files are transferred to your computer, they can be copied to any of a host of personal audio listening devices, like the iPod, some cell phones or a PDA. I burn the files onto rewritable CD's to be played on my MP3 compatible CD player in my truck.



## 'Ol Time Internet continued

Each of the weekly broadcasts (currently they number 111 in all) are compiled based upon a theme. As of this writing, the most recent broadcast is the July 5<sup>th</sup>, "Million Selling Records 1920's", Records that topped one million in sales. Songs include; Dardenella, The Prisoner's Song, Sonny Boy and Down Hearted Blues. Performers include: Al Jolson, Bessie Smith, Sophie Tucker, Ted Weems and Gene Austin. Bryce was kind enough to allow an E-Mail exchange interview on April 16<sup>th</sup>, 2008 for the Hoo-sier-phone:

(Tim) Why did you start Music From 100 Years Ago?

(Bryce) I became aware of podcasts about two and one half years ago. I noticed that there wasn't anything out there on early acoustic and electrical records. So I thought it might be fun to produce one. Now it's been two years and 100 episodes and I'm still going strong. There is now a podcast from WFMU in New Jersey called the Antique Phonograph Program. But they just play old records and don't talk about the history behind them.

(Tim) You seem to have a strong historical perspective to vintage recorded sound, are you associated with academia? Do you have a musical background?

(Bryce) I am a high school chemistry teacher whose musical background is limited to piano lessons when I was a kid. You may have noticed that occasionally I work some science into the podcast. I am also a big history buff, so doing this show allows me to combine my various interests.

(Tim) Do you have any information or statistics to show the popularity of your Podcast? (number of downloads, shouts of "Atta' Boy" from your fans?)

(Bryce) When I started the podcast, I was getting maybe 30 downloads a week. I was actually happy about that. Over time, interest in the show has grown, so now I'm averaging about 120 downloads a day. Still a small audience, but not bad for such a specialized subject.

(Tim) What planning goes into a normal podcast? Just how many hours do you spend researching? I remember one program where you discussed how the major Wall Street banks intended to drive the bond markets out of business, causing a financial crisis. Either you have a phenomenal memory of 6th grade history class, or you do your research in preparation of a broadcast.

(Bryce) The amount of time I spend on a show depends on the subject matter, Some episodes are just random records arranged around a



central theme; like the Primary Colors episode. Those don't take any time at all. On the other hand, the three part series I did on World War I, took me about five hours per show to research and record. The war was so complex that it was a challenge to explain what was happening at the time the records were released.

(Tim) What equipment do you use? Do you do your own mastering/recording conversion to MP3? How do you obtain cylinder recordings? Favorite software utilities, etc.

(Bryce) I record my podcast on a Dell Latitude laptop. I use Total Recorder to record my comments and edit the music. Total Recorder is very easy program to edit in. The cylinder recordings I get from the Cylinder Digitations Project website created by U.C Santa Barbara. The site has almost 8,000 digital files of old cylinder recordings, mostly from Edison.

(Tim) Anything you'd like to add. '

(Bryce) The most fun part of doing this podcast is digging up information about obscure musicians from the past. For example, Billy Murray made thousands of records during the first two decades of the 20th Century. But, by the time he died in mid-fifties, he had been completely forgotten. The public's musical taste changed and Murray was left behind. These early records are little time capsules that can show us a little of what life was like nine or ten decades ago. Sometimes I get an eerie feeling recording these shows when I realize that I am the only person on the program who is still alive. My co-hosts are a bunch of friendly ghosts. Thanks again for your interest in this show of mine. I hope you will continue to listen.

**Radio Dismuke (<http://www.dismuke.org/radio> )**



Radio Dismuke is a 24 hour Internet Radio Station. These "Streams" can be played from either Live365 or LoudCity. Details on how to listen can be found at the Dismuke website listed above. Dismuke plays only electrically recorded music from 1925 to 1935. A very nice selection of "Hot" and "Sweet Band" music can be found

here. Dismuke's website describes their offering this way: "Discover the exciting music from one of the most vibrant decades in popular culture and entertainment."

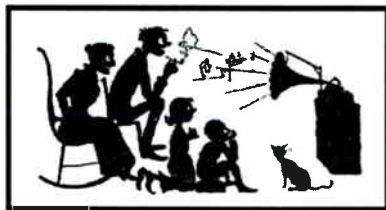
## 'Ol Time Internet continued

From the boom times of the "Roaring'20s" to the hard times of the Great Depression...from frantic Charlestons danced to by a generation of flappers to sentimental ballads performed by the early crooners. ...from the hot jazz bands of the top Harlem nightclubs to the popular dance bands of the formative years of the swing and big band eras, the great music of the 1920s & 1930s lives on and is entertaining a new generation of enthusiastic listeners. Radio Dis-muke features original recordings from the 1925 - 1935 decade and can be heard at no cost from anywhere in the world by anyone with an Internet connection and a sound card equipped computer."

Twice a year, Dismuke hands over his Internet Radio station for a weekend to Kurt Nauck's Vintage Records broadcast. Dismuke's website states: "During these special broadcasts, Kurt generously makes all of the nearly 10,000 vintage records in his current auction available for the broadcast. During the broadcast, Radio Dismuke will depart from its strictly 1920s and 1930s popular music and jazz format and play recordings from just about every musical genre imaginable from the dawn of commercial recorded sound in the 1890s through the end of the 78 rpm era in the late 1950s. Many of the records in the auction are extremely rare and the vast majority have never been reissued in modern formats."

## **Thomas Edison's Attic (<http://www.wfmj.org/playlists/TE>)**

One of my favorite Internet bi-monthly broadcasts came to a halt on October 2, 2007. Fortunately, the programs are still available for download. Their website describes the broadcasts as follows: "The audio curator at Edison National Historic Site rummages through the archives of the legendary Edison Laboratory of West Orange, New Jersey. Tune in for Edison cylinder and disc record rarities, many not heard since "the old man" himself stashed them away, featuring: Tin Pan Alley pop songs, ragtime, vaudeville comedy sketches, flapper dance bands, old-time country tunes, historic classical music, laboratory experiments and other artifacts - all dating from 1888 through 1929."



## Turtle's "78 RPM" Jukebox -

(<http://turtleservices.com/jukebox.htm>)

No discussion of Internet Antique Audio offerings would be complete without adding at least one of the many "Independent" sound digitizers web sites. Jim Lavelle has many digital transfers of 78's and Diamond Discs that he transferred and cleaned by himself. His website offers these sound files as free downloads. What makes this web site interesting is that Jim often provides details on how the transfers were made, what turntable he used, the stylus diameter and shape, sound cleaning software, etc. For example, on a recently transferred recording: STUMBLING -Fox Trot, Paul Whiteman and his Orchestra, Jim adds his Tech Tidbits: Victor 18899-A a 3.5 mil truncated elliptical stylus in a Stanton 500 stereo cartridge at 76 rpm on a United Audio Dual 1219 turntable.

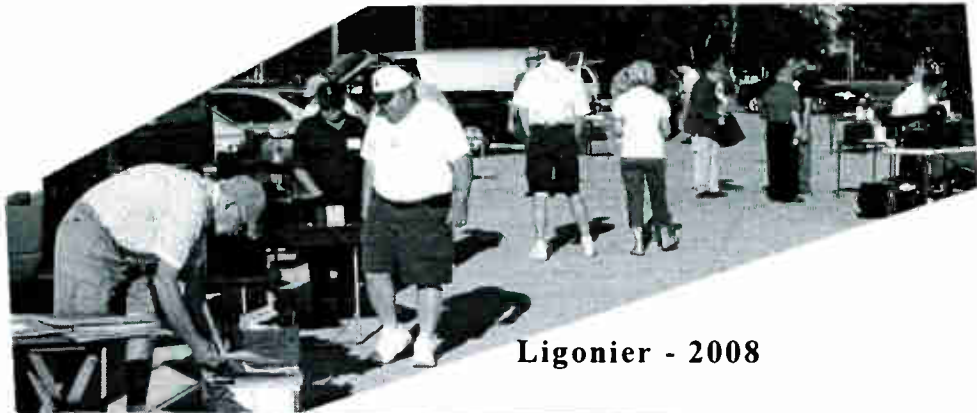


Tim McCormick is the editor for the Hoosier Antique Phonograph Society publication "The Hoosier-phone"

Tim can be reached at [Editor@HoosierAntiquePhonographSociety.com](mailto:Editor@HoosierAntiquePhonographSociety.com) with your insights and questions.

ADVANCE TIP ON SUMMER STYLES: THE RADIO HAT FOR LISTENERS-IN.

Bill Morris meets up with radio savvy men on the street in a 1925 Life Magazine publication.  
Re: IHRS Bulletin – Fall 2002 - pg 22



Ligonier - 2008



Ligonier 2008  
Popular Vote Contest



Zenith TO 8G  
Tom Williams  
20



Zenith 3000  
Tom Williams



RCA BP10  
Lou Dvorak



John Foell and Fred Prohl set up a display of Indiana Radio at a "Celebration of 100 of Engineering, Science and Technology" in Fort Wayne - August 14. Representing IHRS and the IHR Museum, the display included an RCA TV, Slagle battery radio, Magnavox speaker, 1920's Magnavox radio, Caphart TV, King Cole radio, Orchestrion speaker and a selection of radio items and advertising.

At the left John talks to visitors about the display.



Farnsworth, Sauder, and the History Center museums also had vintage radio and television equipment on display. Below: Over 400 attended the Celebration.



**F.W. HISTORY**  
**ELECTRICAL**  
 Edison

Jerney, Wood, McDonald, Jacobs  
 Insull, Dudlo, G.E., Paul, INCA, Rea,  
 AG&E, Wabash Valley, F.W. & NITC.,  
 ISC., Hoxey, CL&P, I&M, AEP, WGL,  
 WOWO, Farnsworth



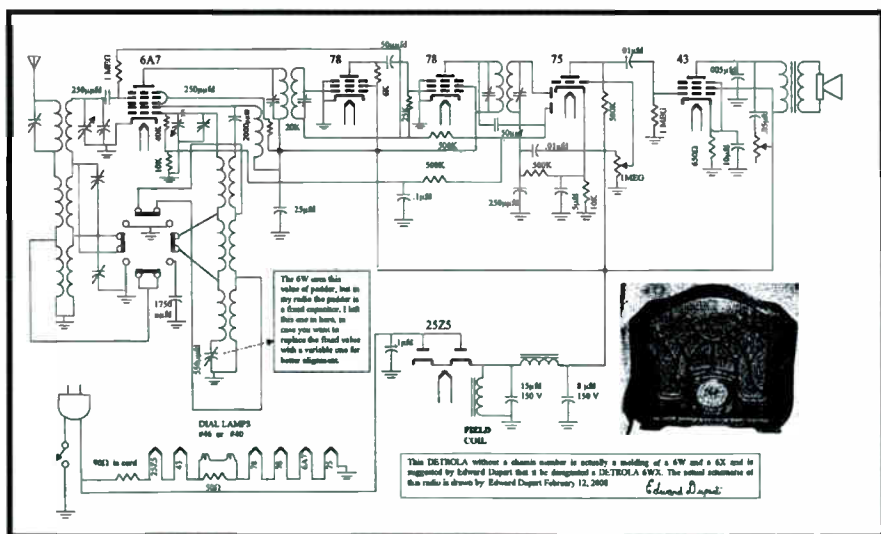
## The Unknown Detrola Let's Give it a Chassis Number By Edward Dupart



Recently two Detrola's came up for auction on E Bay and one is exactly like mine and the other is similar in that it uses 6K7's instead of 78's in the IF and has different knobs. This is a fairly rare 3-band radio and those that I have talked to say there is no model/chassis number anywhere on them. If you want reference to another picture, my Detrola is in Mark Stein's, Machine Age Vol. 3. I have had mine for many years and I restored it a long time ago and in the process I was looking for a schematic for it in the Rider's manuals, and none could be found, which is the experience others have run into. For us Detrola collectors, I propose we call this radio a 6WX with the 78's in the IF and a 6WXoctal for the one that uses 6K7's for the IF.

For the rest of this article, I will refer to our unknown radio as a 6WX.

The reason I chose 6WX is that this radio is a melding of the 6W and the 6X. The 6WX uses the front end (converter and band switching) of the 6W. The IF's, 2<sup>nd</sup> detector, 1<sup>st</sup> AF, AF output and power supply came from the 6X. Actually, the 6W and the 6X are similar in many ways. Both have short wave, the 6X having two bands and the 6W with three bands. Both have a two stage capacity coupled IF section, delayed AVC and with the exception of bias differences, the audio circuitry is about the same. The 6X is an AC/DC set using a 25Z5 for the rectifier and a 43 for the AF output that utilizes cathode bias. The 6W is an AC set using an 80 for the rectifier and a 42 for the AF output and uses fixed bias. The other tubes are the same between the two sets. A 6A7 for the converter, 78's for the IF's and a 75 for the 2<sup>nd</sup> detector and 1<sup>st</sup> AF. Knowing this, I was able to proceed with the electrical restoration of my "6WX." The only difference I could find is in the converter circuit in that the 6W uses a 550  $\mu$ fd variable padder capacitor and the "6WX" uses a fixed capacitor for the padder. The two Detrola's, 6W and the 6X and the "6WX" use delayed AVC, which works quite nicely in my radio. In the process, I drew the schematic for the "6WX". Combining the two circuits worked out quite well and resulted in a good performing little radio, not unusual for a Detrola, that I now call the 6WX.



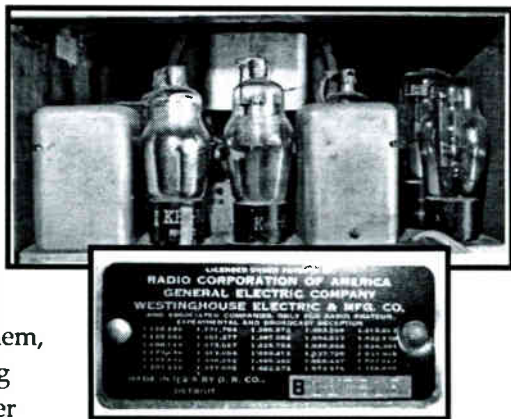
I even invented a story of how all this came about. One Monday morning somewhere around 1935, Bob at Detrola said to Sam, "You know Sam we have a lot of extra front-end parts left over from the 6W

## The Unknown Detrola

continued run and we need to use them." Sam said, "You know Bob, you're right and we have a lot of power supply parts left over from the 6X run. So, why don't we combine them into an AC/DC version of the 6W in a smaller cabinet? People seem to want smaller radios these days." Then Sam said, "That guy that came by last week selling those cabinets had a really neat unusual smallish semi cathedral cabinet with ornate trim. I think that would be ideal for our new radio. What do you think?" Bob said, "Let's get to the drawing board and combine those two circuits and do it!" After making their prototype and testing it, they found that it worked great and they made it fit the neat little cabinet. Everybody in the office liked it and wanted one, so they put it into production. After several hundred were produced and sent out, Elizabeth, down in production called Bob and Sam. She asked Bob and Sam, "Hey guys, what's the chassis number for this neat little radio we're making? Sally's been waiting for you guys to tell her what number to stamp on those radios. They are all done and ready to be shipped. In the mean time, Robert has her sorting the 1000 resistors that Elmer and Irma dropped all over the floor. You should have seen those resistors go flying in the air! Then she chuckled and said, "I think they had a crush on each other, before they crashed into each other." Bob and Sam laughed and then they looked at each other with puzzled looks on their faces.

Then Bob said to Sam, "Sam, I thought you told Sally the chassis number!" Sam said to Bob, "I thought you told Sally the chassis number!" They both looked at each other and said, "Uh, oh!" While they were discussing this, Mary saw all those radios in the "done" area with the backs on them, ready to be shipped, not realizing they didn't have a chassis number stamped on them. So, she had them shipped.

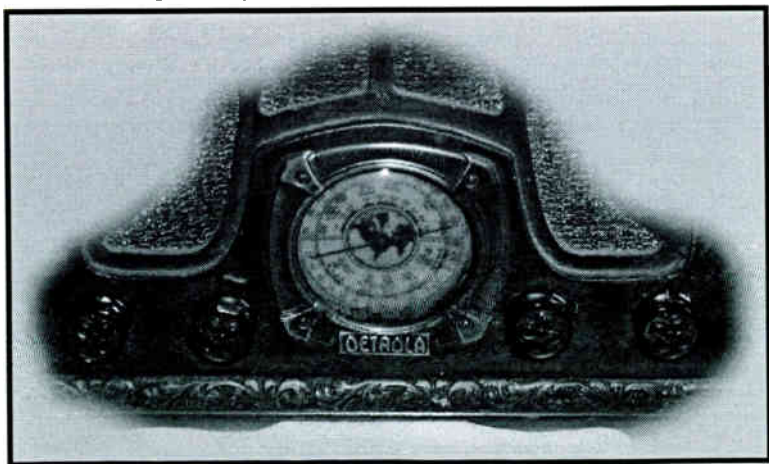
A few months later, Bob said to Sam, "Sam, we have a lot of those cabinets left over and we need to use them up." Sam said to Bob, "We were discussing the merits and de-merits of the new metal octal tubes so, lets try them out in that neat little radio with no chassis number."





So they slipped two 6K7's in place of the 78's and found that the little radio worked just fine, just like a typical Detrola. They used different knobs on it and sent it into production using 6K7's and could now say they are using the latest in technology. Lo and behold, they got another call from Elizabeth, "Hey guys, what's the chassis number for this neat little re-do we're making? Sally's waiting, but in the meantime, Robert has her doing inventory." Bob looked at Sam and Sam looked at Bob and they both had puzzled looks on their faces, again. Then Sam said to Bob, "Bob, I thought you came up with a chassis number!" Bob said to Sam, "I thought you came up with a chassis number!" They both looked at each other and said, "Uh, oh!" "We did it again!" Mary, the ever efficient shipping clerk saw all those radios done with their backs on in the "done" area, decided they sat there long enough and needed to be shipped and off they went. I have a sneaking suspicion that a few employees latched onto a couple of those little gems before they hit the door. Legally, of course.

While this is a fictional story about how this boo-boo did happen, I could see how this could happen, especially after working in corporate America and in our school systems where communications is not always the best. Writing this reminds me of when I worked at Heath in Benton Harbor and how I had a blast working there. That's another story! If anyone has more information about this radio, please let Dennis Smith or me know about it. For those of you who don't know who Dennis is, he is an ardent Detrola collector and extremely knowledgeable about Detrola's history. If you want to contact Dennis and/or learn more about the Detrola Radio Corporation, visit his excellent web-site. We both grew up in Detroit and find Detrola radios a fascinating and well-built radio with an interesting history. Ed





**AUCTION** From the collection of past IHRS member, Donald Rumpf, the following will be sold at auction on Saturday, September 20 at 593 Anna St., Wabash, IN Time – 10:00A.M.

Military R-174/URR working; 16 small radios; several mini radios; Hallicrafters S-85; RCA tube manuals, Knight RF gen.; many amplifiers Webster, Precision Elect, Bogen; many large speakers; RCA 'scope; Heathkit equipment. Tubes and much misc..

Auction billing and pictures at [auctionzip.com](http://auctionzip.com) - keyword - Rumpf

For Sale: Rockola & AMI Jukeboxes are Grade 3 machines, need work, pick up only. Rockola Capri II 100 play with manual \$500. AMI/Rowe R80 200 play, Green panels no manual \$250. R80 200 play, Red panels no manual \$250. MM4 200 plays, Red & Orange panel, manual \$450. AMI/Rowe remote 200 play, no keys no manual \$125. Other Items: Seeburg SS160, manual set, reproduction glass, spare cartridge and needle, N.O.S. keypad bezel. Back cover missing. \$600. RCA 40's projection TV, 8PCS41, spare picture tube. Mostly there but disassembled. \$100. Scott 800B post war. Dark Mahogany. \$1000. Fort Wayne, Indiana Gary Kuntz 260-490-9734 09/08

Wanted: 1935 Zenith chassis for a model #970 or 975. Chassis #5902 Scott Beard, 2600 Garfield Ave., Terre Haute, IN 812-466-9467 09/08

For Sale: New Cartridge style Grid leak for Areiola Sr, \$4.00; 1947 Admiral 7T10-C White, \$35.00; 1932 Aetna \$65.00; 1948 Aircastle 5050, \$35.00; 1947 Airline 05BR1525B, \$45.00; 1932 American \$65.00; 1932 Avalon, \$65.00; CocaCola bottle, NIB \$25.00; 1933 Crosley 4C1, Walnut, \$65.00; 1950 Crosley 569B, Black, Needs restored, Hums, \$35.00; 1934 Crosley 5M3, \$115.00; 1953 Crosley E20-GY, \$55.00; 1950 Crosley 10-137, Chartreuse, \$125.00; Emerson unknown bakelite, Doesn't work, \$20.00; 1948 Farnsworth GT-051, White, \$125.00; 1935 Grunow 470, Walnut, \$100.00; Jackson Tester, Wooden, \$12.00; 1930'S Lincoln clock, cathedral, \$35.00; 1948 Magic Tone, Walnut, \$45.00; Peerless Headphones, \$15.00; 1930 Pfansteihl, Walnut, \$225.00; 1942 Philco, 42PT95, Walnut, \$50.00; 1930 Philco 20, Mahogany, \$250.00; 1931 Philco 70, \$350.00; 1931 Philco 90, Walnut, \$500.00; 1935 Philco 630, \$120.00; 1936 Silvertone 4433, \$95.00; 1924 RCA 103, Tapestry speaker, One with Original grille cloth, one restored, \$175.00 each; 1938 Zenith 5R312, \$130.00; 1949 Zenith 7H920, Brown, \$45.00; 1942 Zenith 6D2615, Walnut, \$55.00. All radios have been restored unless otherwise indicated. and are ready to play. All radios are subject to prior sale. Contact Bill Arnold 1 Cindy Kay Dr, Washington, Indiana 47501 or call 812-254-1702 before 10:00 PM Eastern time or email: [bbarnold1@excite.com](mailto:bbarnold1@excite.com) 09/08

**Wanted:** I am putting together a radio collection of the RCA radios in which industrial designer John Vassos is attributed for cabinet design. The majority of these are the chrome framed consoles and tombstones from the 1936 era. Also, I am looking for the Vassos-designed RCA bakelite models from the 1939 era as well. Thank you for your help. Bob Snively, Richmond, IN Phone; (765) 935-3746 E-mail; [totallytubular@aol.com](mailto:totallytubular@aol.com) 03/08

**For Sale:** Reproduction cabinet parts (wood). In stock parts; front panels, rear arch supports, base molding, for Philco models 20,21,70,90 (others per sample). Philco Colonial Clock top trim including finials, Grandfather Clock finials for Philco 570, GE H-91, Crosley 124 (others per sample). Almost any wood part available per sample, any make or model (per quote) (tooling charge may apply). Dick Oliver c/o Antique Radio Service, 1725 Juniper Place #310, Goshen, In. 46526. Ph. (574) 537- 3747, e-mail- [dolivears@aol.com](mailto:dolivears@aol.com) 03/08

**For Sale:** A Next to your Radio micro watt AM Transmitter. Transmit frequency is fixed at 1000KHz. Send audio to your AM radio from a cassette player, FM tuner, XM Satellite, CD player, or MP3 player when placed next to your receiver. Includes an additional stage of gain for a phonograph turntable and a 1000Hz test signal. The price of \$58.00 includes a player to transmitter cable. Price does not include shipping or batteries (2 D cells). Fred Prohl, 3129 Lanam Ridge Rd., Nashville, IN 47448 812-988-1761 [fprohl@att.net](mailto:fprohl@att.net) 09/08

**Interested in TV history?** Want to see how it started? Try this Web site. [www.televisionexperimenters.com](http://www.televisionexperimenters.com) You'll be amazed how far we've come. Pete Yanczer, 635 Bricken Place, Warson Woods, MO 63122-1613 03/08



### Write!

Radio ads - Free to IHRS members. Unless we are advised otherwise, we will run ads for two issues. The exception would be where services, etc. are being listed. Please send your ads to the editor at the address shown on page 2. If you cannot submit an electronic copy, we can scan in a typed copy.

**Articles** for publication. Radio history or restoration and repair of radio, your own radio collection; someone else's radio collection; your recent or memorable radio find; your experience at a radio event. Pictures are encouraged. We can scan good quality color or B&W prints. Sending jpeg pictures on CD-R works well. Fred Prohl



- Grebe Syncrophase -  
A favorite of Fred Schultz  
Currently on display in the Museum